M-G-M's "Smilin' Through" Plays Loew's, Toronto, Next Week

CANADIAN MOVING PICTURE DIGEST

Vol. 27, No. 17 TORONTO 2, CANADA Aug. 17th, 1935

SMILIN' THROUGH

proved itself again at:

DAYTON
HARRISBURG
PROVIDENCE
READING
SYRACUSE
TOLEDO
HOUSTON
NASHVILLE
ST. LOUIS

(Just the start!)

GET IT NOW!

The Greatest hit of **NORMA SHEARER**

with FREDRIC MARCH
LESLIE HOWARD

MEMO *from* M-G-M!

• • Reports from all of our Branches show that . . .

"ESCAPADE"
(Bill Powell—Luise Rainer)
is *repeating* the same as
"NAUGHTY MARIETTA"
(Jeanette MacDonald — Nelson Eddy)

In many cases the publicity and word-of-mouth brings bigger grosses on REPEAT RUNS than on first engagements

AND IT'S TIME TO CELEBRATE AGAIN! *(Next Page)*

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

LIFT THE GLASS TO
JACK BENNY, Robert Taylor, Una Merkel, Eleanor Powell, June Knight, Vilma & Buddy Ebsen, Nick Long, Jr., Robert Wildhack, Frances Langford, Sid Silvers. Director Roy Del Ruth and the M-G-M Studios!

"BROADWAY MELODY OF 1936" was shown in rough-cut form to a group of M-G-M Studio officials, publicity men and a few newspaper people *sworn to secrecy!*

•

WE KNEW IN ADVANCE that we had a swell-show-in-the-making, but frankly we had no conception that the assembled picture would cause every person in that projection room to say: "*It is positively the greatest entertainment ever put on the motion picture screen!*"

•

THOSE ARE STRONG WORDS and until you see for yourself, you naturally will not take them for granted. BUT—the thing to remember right now is that M-G-M is hitting a New Season stride not duplicated ever in the history of our business. You know about those completed, in-the-bag, nationally advertised hits—"CHINA SEAS" (Clark Gable, Jean Harlow, Wallace Beery); "ANNA KARENINA" (Garbo, Fredric March, Freddie Bartholomew).

•

AND NOW "BROADWAY MELODY OF 1936"! That's not all. As the final scenes are being taken for Ronald Colman in "A Tale of Two Cities" the West Coast is rumbling with inside-reports of another M-G-M Giant! You'll hear about other Big Ones. 1935-36 is a foregone conclusion. M-G-M is miles ahead already and

ONLY ONE COMPANY CAN BE FIRST!

"The King's Plate" Now Being Filmed at Toronto—Toby Wing, Star

Canadian Moving Picture DIGEST

Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Waverley 4929
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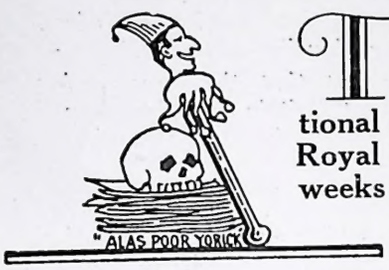
RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. Toronto

Vol. 27, No. 17 | TORONTO 2, CANADA | August 17th, 1935

THERE IS A POSSIBILITY!



THE reverberations of the Empire Films and Educational Convention at the Royal York, Toronto, some weeks ago, can still be heard at London, England.

The Quigley presentation of what Mr. John Maxwell said and what Arthur Dent said has made conversation along Wardour Street and in the London Press.

The question is, did Arthur Dent say that if Canada did not buy more British pictures, that England would buy less of our wheat, etc., or that an added tariff would be placed upon Canadian products?

There is a possibility that the eaves-dropping reporter did hear Arthur Dent through the closed doors angrily admonish the Canadian distributors to give B.I.P. more and better bookings, and there is a possibility that the whole story was a political piece of strategy to gain a business point through giving the competing opposition some disturbing publicity.

There is a possibility that two interests or more battled for Republic Distribution, and again there is a possibility that the alleged battle was no battle since the deal was partly prearranged.

There is a possibility that whereas many Americans are pro-British, there is also a possibility that some are anti-British.

There is a possibility that some British are anti-American, and there is a possibility that some British are pro-American.

If Quigley in the Herald berates Mr. John Maxwell and Arthur Dent, this does not convey the possibility that Quigley, or the Herald, are anti-British even if there is a possibility that the Herald may be anti-Maxwell and anti-Dent.

There is a possibility that G. A. Atkinson, editor of The Era, London, may be anti-Quigley and anti-Herald, which does not mean that there is a possibility that Atkinson is anti-American.

Your editor attended several of the sessions of the Convention about which all the controversy is raging. Mr. Dent was there for less than a day, but didn't Napoleon meet his Waterloo in one day; and did not one of the American Motion Picture Companies capture eight prizes for what "Happened One Night"?

Mr. Oscar Hanson says Mr. Dent did not threaten to interfere with Canadian wheat; and there is a possibility that Mr. Hanson is presenting the facts of the case. There is a possibility, however, that he is being diplomatic.

There is a possibility that the Herald is giving Mr. Maxwell and Mr. Dent columns of free publicity and The Era is returning the compliment by giving its editorial front page columns to Mr. Quigley and the Herald!

The Digest knows that at the much-discussed convention "a good time was had by all," and yet there is a possibility that a good time was not had by all.

The next move is for Mr. Quigley to shake hands with Mr. John Maxwell and Mr. Arthur Dent; and for Mr. Atkinson to make The Era shake hands with the Herald. You know the old reliable hands across the sea slogan.

Even if Abyssinia and Mussolini talk of war, what has ill-feeling or animosities to do with the English-speaking nations of the world, the great Republic of the United States and Great Britain?

As G. A. Atkinson so rightly states, "There is no bias in Canada against British Films, and the suggestion that we should take less wheat if there was, is the mildest moonshine. They wouldn't let poor Nelly starve."

RAY PRESENTS

RAY LEWIS

WHILE visiting Wardour St., London, I found out that Australia had legislated a Quota to protect home production of Films. Australia has been an excellent market for British Films, in fact whenever a British producer-distributor complained about British Film distribution in Canada, Australia was cited as an example which Canadians should follow.

We, in Canada have wondered if Australia would do better for British Films, were that country situated geographically as Canada is, right next door to Hollywood. New York is the key distributing centre for Hollywood product and New York is just a day, or a night from Toronto, the latter city the key centre for film distribution for the Dominion of Canada.

But now Australia seeks its reward for loyalty, for its British Film Trade. Australia claims that Great Britain is not treating it with fairness. Its films are not being given a chance.

IN reply to a statement that its Quota Act is a blow to British Films, Australia alleges that the Act was precipitated by the unfair treatment which its films received; and that if the production of films in Australia is to be continued, the Quota is a vital necessity.

Some of the questions put to the British Trade are, how many Australian Films have the British distributors taken for distribution purposes in Great Britain, in Australia and New Zealand?

Another question involves the exhibition of Australian films in Australia by British-owned chains of theatres.

The Australians also wish to know how the proportion of Australian Films exhibited throughout Great Britain compares with the Australian exhibition of pictures made in England.

IT appears that the closing down of the Efftee Studios has been attributed to a failure of British renters in Great Britain to distribute Australian product.

Mr. A. Francis Smith in an interview in The Cinema, London, states, "Our State Governments are all very imperialistic in their outlook and past legislation has always been in favour of British pictures. Hence it is that foreign films are taxed 8 pence per foot while British films are free.

"Now they are faced with the grim fact that pioneer Australian studios have had to suspend production because they have no market outside their own doorsteps. It is safe to say that for twelve features released in the British Isles the return has not been more than £24,000 (approximately $120,000) against that, Britain should ask herself what it has received for her films in Australia for one year alone".

Mr. Smith points out that the buyers of British pictures in Great Britain are American companies who buy to meet the Quota requirement.

THERE is a defence put up for the quality of Australian films, which are said to be inferior to the quality of the British pictures made in Great Britain.

Mr. Pat Hanna, director of the Hanna Productions claims that Australia has produced pictures worthy of first class exhibition. Some he acknowledges are poor, but states they are no worse than some of the British pictures shown in Australia; and claims that this class of picture was not hooted off the screen in Australia as has happened in England to pictures made in Great Britain.

The booing of British pictures in England is no argument to bolster pictures of poor quality, regardless of where they are made.

Most of England's Quota Talkies are a bad lot. They are a necessary evil to those who produce, distribute and exhibit them. That some audiences get fed up with this kind of film tripe shows that the audience is beyond the alleged 12 year old intelligence.

AUSTRALIA cannot expect to sell England poor quality pictures anymore than England can sell Canada a poor quality of product.

"Made in England" has been a slogan which Canada has learned to respect. Not only Canada, but the Trade Markets of the World. The worst you could say about British-made product was that there was no repeat sales, the stuff lasted too long.

When British-made Films came along the "Made in England" trade-mark conveyed the same impression, Quality.

It has taken a great deal of money, patience, propaganda, loyalty, publicity to create a market for British Films of Quality, because the poor ones managed to get into distribution.

It just takes one poor British picture to spoil the good work of a half-a-dozen good ones in Canada, for our public do not say, "I saw a poor English production, but they say, "another one of those bad British pictures".

(Continued on page 5)

Winfield Sheehan and Maria Jeritza Married This Week

Ray Presents

(Continued from page 4)

THERE is no use putting up the Australian argument that the bad British picture is no worse than the bad American picture. Many times I have repeated that the American Film Industry spends a million dollars advertising its stars in America to a hundred dollars spent by the British producers.

Therefor, the average British picture must always be better than the program American picture, and the special feature as good as America's best which we will all agree is of a high standard.

Canada tried to produce some pictures. Tried several times and turned out what might be classed as the "Quickies" of England, that is when Canada really produced.

No one who had any sense of fairness, or an appreciation of the fact that people go to Motion Picture Theatres to be entertained, would put up an argument that the U.S. must buy Canada's pictures, or that England must buy them, because they were as good as the worst of the British, or Hollywood product.

ABOUT $500,000 is said to have been invested in Bairnsfather's, "Carry On Sergeant". It smelled to heaven!

I think that Canadian public-spirited citizens should have bribed the American distributors not to show it in the U.S. It certainly was no advertisement for Canada. However, it sleeps rocked in the cradle of the deep and cursed be the one who disturbs its deep slumber.

I see no reason, providing we had the finance to buy story, star, players, directors, why Canada could not produce Motion Pictures, save that the home market is so limited, it would place production in the prohibitive classification.

Canada in order to secure an American market would be obliged to produce pictures as good as those made in the United States. It would cost Canada five times as much to make such pictures, for she would be obliged to import the wherewithal.

DESPITE the fact that Canada has contributed magnificently its talent, and genius to American Film production, this does not make her possibilities for producing an attractive nor sound adventure.

If Great Britain retains the Quota legislation which it has, Canada may make Quota Films for British distribution, but such a Film Adventure will not bring to Canada anymore Film revenue, nor satisfaction, nor glory than the American producers of British Quota Films have secured in Great Britain.

It is not much satisfaction for an important Major producer to set out with a cheap objective, in the making of a film. No one has any illusions in respect to such product. The story, players, director, etc., etc., must be cheap because the picture made for Quota purposes seldom travels out of Great Britain through the channels of the American producer-distributors, and there is no chance of getting your investment back.

YOU have to "pep up" a Sales organization with the idea that it is selling the best ever in order to get results. Try and "pep up" a sales organization with British Quota Films. A couple of loud and prolonged raspberries will be your reward; and if the salesman remains silent, because he needs his job, you can depend on a raspberry salute from the exhibitor.

If Australia is half as good to British Films as the British producer-distributors have told me it is, then the British distributors should give Australia some reciprocity.

We found out in Trade that you cannot expect to sell your product to a nation without buying from that nation also. The balance of trade may be a substantial sum in your favor, but you must buy if you desire to sell.

I WAS glad to see The Cinema present the case of the Australian producer so fairly. However, after all our Imperial Conferences, a Quota against British-made Films is like "a desperate remedy" for "a desperate need". From Imperial preference to Quota Restriction is quite a leap. Incidentally what becomes of the money which British Distributors secure for films in Australia; and the revenue which comes into the box-office? What percentage of this is spent in Australia? I imagine this is a very important consideration and may be a compensation for lack of Australian Film distribution.

I have always felt that Canada was indebted to the American Film Industry for developing a Canadian Motion Picture Industry.

We required the introduction of American capital to inspire Canadians to invest in Canadian picture houses; and the Americans came to Canada to open Exchanges for the distribution of their product.

While it is quite true that Canadian Exhibitors built theatres across Canada to exhibit pictures before we had a dominant American-controlled chain, they were obliged to depend upon American-made product in order to stay open.

THERE was plenty of battle, but the fittest survived; and now their sons and daughters are in the business; and the "old man" is still going strong on the "welcome mat" with Mama looking after the cash customers.

Alexander Korda remains in England despite a story that he was to produce at Hollywood.

His first technicolor production will be "King of the Jews". The script has already passed Britain's Censor Board. The picture will take six weeks to film. The story is from Mary Borden's famous novel. It deals with what the apostles relate as happening after the Crucifixion to the time of the Resurrection. The Christ character will only be suggested. The picture's finale will be the scene where Mary Magdalene ascends the Mount where Jesus was accustomed to go. Victor Sjostrom the famous Swedish producer will be director.

(Continued on page 6)

Sidney R. Kent Orders "Darryl F. Zanuck in Charge of Production" on 20th Century—Fox Productions

Ray Presents

(Continued from page 5)

THE 20th Century-Fox Merger sees a bit of Motion Picture history in the making. Winfield Sheehan, as many years associated with Fox Films as The Digest's years of existence, namely twenty, passes out of this picture. He resigns as Production Chief. Mr. G. S. Yorke publicity director also resigns.

The new set-up gives Sidney R. Kent, Joseph Schenck and Darryl F. Zanuck each a seven year contract.

The share holders of the 20th Century will receive one-tenth preferred and one half common shares of Fox Film, 20th Century represents, $4,138,681. *The net for* 1934 *was* $1,409,-277. *Fox Film assets are said to be* $5,472,356.

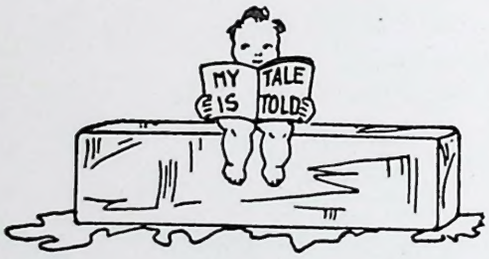
I HEAR that our Nell is having tough luck not only in the U.S., but that she has been banned in Canada.

At Dartmouth House, headquarters for the English-Speaking Union, the gorgeous, once owned house of Lord Dartmouth, there is a Nell Gwynn Room. I am intending to take a look at "Nell Gwynn" just to see for "ourselves" what it is all about, that is the censoring and the banning. For although Nell captured a king, all are agreed that she was pretty, witty, much loved for her charities; and not at all what she might have been.

I saw British Lion's "This is The Life". It is a clever picture. What our Ontario Censors will say about the Rumba after censoring "Nell Gwynn" is not difficult to imagine. I haven't seen anything ever to equal it in an American-made picture. As I would say if I were eighteen and of this generation, "oh boy!"

IT is easily seen why the American type of gangster could not be born, or reared in England. You should see the couple of "hold-ups" in "This is The Life", trying to be tough and rough a la Americano. It was amusing. One gnawed upon a toothpick to show what a tough guy he was, not knowing that gnawing upon toothpicks is an old American custom, you always saw toothpicks on the tables in Ye Good Olde American days, and took a bite out of one or more when you were in the posture of "The Thinker".

The other tried to screw up a perfectly honest face into a crooked profile. They both looked as harmless as a pair of kittens. However, it does not interfere with "This is The Life" being an excellent picture. Binny Hale is a fine comedienne. The picture shows much promise for British Lions.



No Hollywood Stardom For Quints—Yet

The Dionne quintuplets won't appear in a moving picture feature very soon, if for no other reason than their guardians have signed a contract which covers all picture rights. A Hollywood report that negotiations to have the babies appear in a film with Harold Lloyd, comedian, was denied by Dr. Allan Roy Dafoe.

MR. J. P. DOUGLAS

The Coleman Electric Co., 258 Victoria St., Toronto, announce the appointment of Mr. P. J. Douglas as Sales Representative for Eastern Canada, to come into effect immediately.

Mr. Douglas, familiarly known as "Pete" to the exhibitors of Eastern Canada, has been associated with the Motion Picture Theatre business since 1928 and knows the Equipment end from all angles. He has built and installed Sound Equipments, became familiar with equipment problems from actual service as projectionist, sound technician and merchandising theatre supplies, and at one time operated a theatre.

The Equipment Division of the Industry welcomes a valuable addition in the person of Mr. Douglas and predicts for him a great measure of success both for himself and the old reliable firm he now represents.

Winnipeg News

Mr. Maurice Kellerman, film producer and brother of the famous Annette Kellerman, with his charming Parisian wife, is realizing his desire in exploration — to see the Canadian Rockies. He is at Banff, Alta., prior to joining the Trail Riders of the Canadian Rockies on their 70 mile jaunt out from Banff

Winnipeg is in third place in Canada in the number of its talking picture houses. There are 30 actively operating. Toronto leads with 86 and Montreal has 56. Following Winnipeg, in order, comes Vancouver with 26, Hamilton with 17, and Ottawa and Quebec each with 11. Edmonton has eight and Calgary, Victoria, London and Halifax, six each. Saint John and Saskatoon each have five. Regina, Windsor and Three Rivers, four, and Moncton, Kingston, St. Thomas, and Calgary three each.

A by-law dividing Winnipeg theatres into three classes for licensing purposes was distributed at the last city council meeting. The three classes are (1) theatres with a stage and scenery, (2) moving picture theatres having dresssing rooms and (3) moving picture theatres without dressing rooms. All will be licensed on a separate scale of prices.

RKO to Distribute Major Bowes Shorts

Show Business

Madge Evans Wins New M-G-M Contract

On her return from England, Madge Evans will begin her fourth year with Metro-Goldwyn-Mayer, the studio that discovered her and fostered her rise on the screen. She has just been presented, through M-G-M's London office, a new, long-term contract.

On loan to Gaumont-British for one picture, Miss Evans wins the new contract as a reward for outstanding performances in such productions as "David Copperfield" and "Age of Indiscretion".

Lilliam Hellman to Write Screen Play for Merle Oberon

Lilliam Hellman, author of the currently successful "The Children's Hour", returns to Hollywood to complete a writing assignment for Samuel Goldwyn.

On her arrival at the Goldwyn studios, Miss Hellman will immediately start activities on an original screen story which is to serve as Merle Oberon's first American starring vehicle.

Miss Oberon has just finished her performance in Samuel Goldwyn's first production for the new season, "The Dark Angel", in which she is seen with Fredric March and Herbert Marshall. It is because of her performance in this film, that Goldwyn decided on a stellar role for her.

All Samuel Goldwyn productions are released through United Artists.

COMPLETE
Theatre Equipment and Supplies

Projectors and Parts.
Motor Generators.
Sound Screens.
Lenses, Carbons, etc.
Everything for the Theatre from Sheet to Street.

Coleman Electric Co.
258 Victoria St.
TORONTO, ONT.

"Alice Adams" and "March of Time" Open at Radio City

"Alice Adams", RKO Radio's new starring picture for Katharine Hepburn, with the new issue of "March of Time" as supporting feature, opens at the Radio City Music Hall this week.

Miss Hepburn's performance in the Booth Tarkington story was hailed as the finest of her career when "Alice Adams" had its world premiere at the Golden Gate Theatre last week. George Stevens directed, and the famous Fred Stone makes his screen debut in the role of Alice's father. Others in the cast are Fred MacMurray, Evelyn Venable, Ann Shoemaker, Frank Albertson, Hedda Hopper and Charles Grapewin.

The new issue of "March of Time", No. 5 in the series, is the first of this famous news-dramatizations to be released internationally under the RKO banner.

Dramatic Critic Revealed as Author

The author of the story on which Alexander Korda's new productions, "The Ghost Goes West", is based, is now revealed as Eric Keown, dramatic critic of "Punch". The tale originally appeared in that magazine under the title, "Sir Tristram Goes West".

Robert Donat is cast for the stellar role in the film production, which is being directed by Rene Clair. Robert E. Sherwood, noted American playwright, is the author of the screen play.

Constance Collier in "Elegance" for M-G-M

That Constance Collier has won a prominent role in "Elegance", one of Metro-Goldwyn-Mayer's outstanding productions of the year, will be good news to the thousands of fans who have requested seeing more of her on the screen.

Letters have been pouring into the M-G-M studio since the noted English stage star made her talking picture debut in "Shadow of Doubt".

The new role, that of Baroness Rosonovitch, vivid humorous aging aristocrat of modern Europe, is worthy the famous star's talents.

"Elegance" co-stars Joan Crawford and Clifton Webb, and will mark the latter's Hollywood debut.

The story deals with the dramatic rise of a young dancer under the stern guidance of a great one.

Robert Z. Leonard, who directed Miss Crawford in "Dancing Lady", and whose latest picture is "Escapade", is also to direct the new production.

POSITION WANTED

Lobby Artist — age 24 — experience with Fox-Poli Circuit in Connecticut. Good lettering man and first-class Cut-awl operator. Have five years experience as a projectionist operation Northern Electric and Powers equipment. Willing to take combination job for a small house. Will go anywhere. Please write or wire collect:

HERBERT A. WISENER
CAPITOL THEATRE
PICTOU, NOVA SCOTIA

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "The Murder Man", starring Spencer Tracy, and Virginia Bruce. An M-G-M melodrama.

IMPERIAL—Manager Jack Arthur — H. Rider Haggard's "She", released by RKO.

TIVOLI—Manager D. Krendal — "Things Are Looking Up", with Cicely Courtneidge, a G-B production, released by Regal Films and "Air Hawks" featuring Ralph Bellamy, a Columbia production.

UPTOWN—Manager Tom Daley — "Sanders of the River", the Edgar Wallace thriller, with Paul Robeson, Leslie Banks and Nina Mae McKinney. A G-B production, distributed in Canada by Regal Films Ltd.

SHEA'S—Manager Jerry Shea — "Men Without Names" a Paramount Picture starring Fred MacMurray and Madge Evans.

Model Theatre, Toronto, Being Re-modeled and Changing Name to Granada

Season's Most Important Announcement!

London Films Super Five

All Are Alexander Korda Productions

Greatest Box Office Attractions of the 1935-36 Season!

ONE HUNDRED YEARS FROM NOW

A stupendous and spectacular production which has been a year in the making and will be the greatest box office attraction the industry has known. Story is based on the book, "Whither Mankind," by the world renowned H. G. Wells.

MOSCOW NIGHTS

A thrilling spy story produced in an elaborate way. It has a notable cast of players, including Douglas Fairbanks, Jr. This is an entirely different type of story from any ever before produced. It's sensational.

CONQUEST OF THE AIR

A tremendous production based on the history of aviation. A cast of internationally famous stars, as well as world-renowned heroes of the air. More thrills, more action, and more romance than was ever put into one picture.

THE MAN WHO COULD WORK MIRACLES

Another of the immortal works of the famous H. G. Wells, and the one that has been his best seller. Directed by Lothar Mendes, with an outstanding cast headed by Roland Young. It's unique, sensational, different.

SIR TRISTAM GOES WEST

Robert Sherwood's renowned story put on the screen under the direction of Rene Clair. Cast will be headed by Robert Donat and two more well known American stars. A sure-fire success in every type of theatre.

Sure to be the Most Talked-About Attractions of the Year!
Sure to be Your Most Profitable Bookings of the 1935-36 Season!

Distributed in Canada by REGAL FILMS LTD.